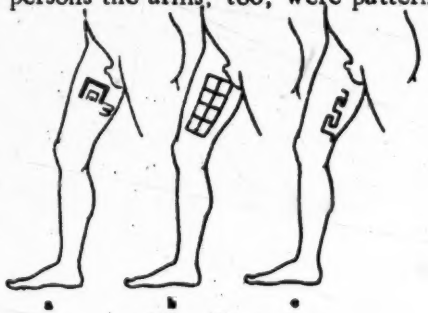
/214 cont./

307 [822]

The painting of the body is done with red or black color, and, to be sure, the red color is for the most part restricted to men and youths, the black to boys and girls, for black is generally the color of youth (see "Cotton Ornaments" /see p. 123/). Only once was there seen a woman painted entirely red.

/215/ Patterns that extend over the entire body are relatively rare. In Ill. 43 a, b the boy and the man have almost the same patterning: both sides of the body from the armpits to halfway down the calves are painted black, while only a long middle strip in the front and back is left free. The boy in Ill. 2 on Plate 38 is patterned all over with the genipap stamp. Another boy was decorated over his whole body by means of lines intersecting at right angles, which had been drawn with a four-tined fork. In the case of all these persons the arms, too, were patterned. Fully patterned persons of the female sex were rare; the maiden on Plate 16 displayed the most beautiful decoration. One girl was painted black from the breast down to the knee, and her right hand was colored as well; in the case of another, only the bosom, arms, and legs were painted (Ill. 44 a, b).



Ill. 45 a-c.
Thigh patterning.

Individual parts of the body are seldom decorated and then mostly in connection with the full patterning. The decoration on the arms and thighs generally consists of black or red rings which run around the extremities (Ill. 43, 44). Only on the thighs, and, to be sure, mostly on the inner side, more rarely on the outer side, are there separate designs, the meaning of which unfortunately could not be ascertained (Ill. 45). I did not see decorated hands, of which Ehrenreich reproduces a fine example; only one boy and one girl each had a hand painted black.

More important than the body patterning is the painting of the face; if a person has himself painted, the face comes first and only then the remaining parts of the body. Characteristic

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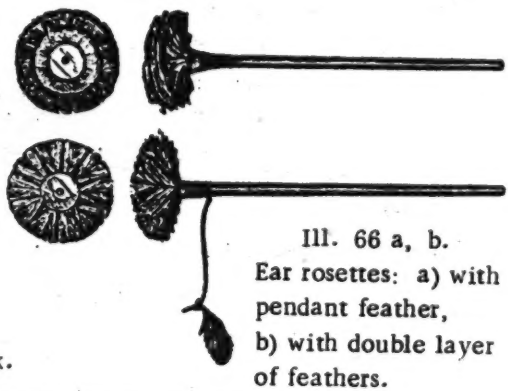
* 301 [237] The rosette consists either of small fine red feathers or of two layers of yellow and red clipped parrot feathers, of which the outer layer is yellow and the inner layer red, or the opposite. These ear rosettes also occasionally have a small pendant feather.

Young people, as well as adults of both sexes, wear essentially simpler ornaments, namely, simple rods (dŏhŏ), which are often covered on the front part with incised decorations (Ill. 67). Here,

Ill. 65.
Decorated gourd disk.



Ill. 66 a, b.
Ear rosettes: a) with pendant feather, b) with double layer of feathers.

Ill. 67.
Carved ear-rod.

[824] too, we find differences according to age. There are three kinds of such rods: yellow, mostly carved taquara rods, reddish or brown cane rods from a variety of gibate, /226/ and black, undecorated rods of gibate (dŏhòdèbè = black rods). The unmarried youth generally [822] wears rods of yellow taquara cane and sometimes such of red or brown cane, while married persons, besides rarely occurring yellow rods, generally wear only black rods. Maidens and older bachelors, however, also wear such black rods. Moreover, young people prefer long rods, while old people wear only short ones (Pl. 42, Ill. 1; 43, Ill. 1; 44, Ill. 2).

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*301 a) Cotton ornaments for the neck, hips, arms, and legs. They represent a large part of the Karajá ornaments, but are worn only occasionally, probably because of their weight. With [822] reference to color, the black ornaments for children are distinguished from the red ornaments for young people.

A narrow head-band of black cotton plaiting set with small shell disks was brought back by Ehrenreich from the Karajá [114] (Berlin 3676). I doubt that this object is really a head band. For one thing, I never saw such an ornament, and then the band seems much too long for a head band. Similar bands, on the other hand, are found as belts for girls' string aprons and as bands for the cylindrical dance-masks.

*301 283 On their necks the youths wear long red tassels (nŏhŏzãzŏ) on a braided string which is hung on the necklace by an eyelet in back. Two such tassels are always worn. The ornament (Ill. 68a) is very rare. In place of it children wear black strings, on each end of which there is a thick, short black tassel (nŏhŏzã). Two such strings are placed one on top of the other, so that the tassels coincide, and are then folded in half so that all four tassels hang down at the bottom. The upper loops are knotted [237] and then drawn through the necklace. In the case of the neck tassels of girls, /228/ snail shells (Castalia dolabella) are often drawn over the tassels from above (Ill. 68b; Pl. 18, right).

Around the hips the girls sometimes wear an apron [(g)ūŏhĭ] that falls far down and is made of black cotton strings which are plaited into a belt at the top, and this is sometimes trimmed with mother-of-pearl disks. The apron, closed, is drawn up from below over the hips. The strings fall down to the feet; in walking the thighs are visible between them. This ornament was also very rare (Ill. 69; Pl. 18). /Ills. 68 and 69 appear here./

Arms and legs correspond with regard to the type of cotton ornaments. We distinguish between three different kinds:

The first kind consists of long black strings, each with two tassels at one end. These strings are wound around the upper arm in the following way: first one holds the tassels against the shoulder, then wraps the upper arm beginning at the top, and leads the wrapping from the elbow upwards again, until the entire string is used up. The end is knotted, and the tassels are then allowed

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*301 The modern ornaments consist of glass beads, which are threaded on chains. For these, too, the name ĭšĭŭlă is used. All [822] colors were taken, but green ones generally found little favor. [184] The fashions were entirely different in the individual villages: in one village people preferred large beads, in another small embroidery beads; in one white opaque beads, in another blue, black, or red ones. All the beads were first tested for their fragility and those that did not withstand a bite were rejected [436] forthwith. The unit of exchange was chains of beads with approximately 100 small embroidery beads. Children and women wore these just as they received them; boys and youths, on the other hand, reworked them according to their taste. The beads were strung on several horizontal strings arranged parallel to one another and knotted at several places with vertical threads. The entire necklace was tied in back. It usually fitted the neck closely; the various colors were arranged in varying groups, but in such a way that white constituted the basic color (Pl. 36, Ill. 2). Sometimes appendages of various kinds also hung down from it.

[283] Other neck ornaments consisted of cotton strings. These are either wound around the neck several times by the men (black), [237] or they consist of simple strings with pendants. For example, neck bones (?, bŭhānāūnĭ) of the dolphin are used as such ornamental appendages. It looked quite dangerous to see children, especially boys, who on the neck band wore shards of colored porcelain plates, which often reached the size of half a plate, with the broken edge toward the neck (1).

1. These appendages are already mentioned by Rufino in 1846/47 for the Šambioá. Rev. trim. 10 (1848), p. 196.

*301 There are three kinds of arm ornaments. First, there are *237 arm bands which have bunches of feathers in one place; then there are those with a plaited band to which are attached several layers of feathers; finally, fine strings from which pendants of all kinds are suspended. They are worn on the upper arm (dērōzĭ) and on the

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301 184 Ornaments as marks of distinction. The lip plugs assume tremendous proportions among the young men. The longest wooden lip-plug (ōdŭŏ) was 31.5 centimeters long and 2.2 centimeters wide. The shell lip-plugs (ĭdjĕ) of boys almost all terminate in a turned-up point. I did not see stone lip-plugs.

As for ear ornaments, there are yellow rods (dŏhŏ), rods with red feather rosettes and a dot of wax in the middle of the mother-of-pearl disk (dōlĭĕ, dŏhōdŭĕ), and tulip-like rosettes with a rodent tooth in the center (gūĕdjŭ). /356/ The latter are almost universal among children; the two former kinds appeared only rarely, especially the simple ear rods, in contrast to the Karajá, almost all of whom wear them. Also, the ear [531] rods are only quite simply decorated with a few rings cut in at the front end (Ill. 190).

The arm cuffs (dĕsĭ), calf bands (dēōbĭdă) and ankle bands (wālālĭ) are similar to those of the Karajá. Young men often wore a bast band bound over the arm cuffs and calf bands.

As for other ornaments, very many cotton ornaments were worn. Black neck-tassels of the girls (wādjīklīdjă) sometimes bore snail shells pushed on, as among the Karajá. The long string skirts (gūŏhĭ) are also worn by the Šavajé girls. The arm and leg ornaments with hangings were very elaborate. Of the three kinds among the Karajá, I observed the first kind, strings with tassels, as upper-arm and lower-arm ornaments, the second kind, flat-plaited or tasseled bands with long hangings, only as calf ornaments, and the third kind, two thick pads with long hangings, only as arm ornaments. Whereas among the Karajá each of the strings of the first kind (dōlŭ) have two tassels at the end, those of the Šavajé always have three (Pl. 59, Ill. 1). These tassels, along with the strings, are always dyed black. In the case of one specimen, intended for the upper arm of a child, the wrapping strings are 325 centimeters long; on the other hand, in the case of another, which allegedly was intended for the lower arm of a man, 925 centimeters! The second kind was encountered • [822] only as a calf ornament, and, to be sure, dyed black for children (dēăhūlă), dyed red for youths (lūdjaûwŭ). The fringe hangings,